

# JAMES ROMIG, composer

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## EDUCATION

Ph.D. 2000 Rutgers University — Music Composition and Theory  
M.A. 1996 University of Iowa — Percussion Performance  
B.M. 1993 University of Iowa — Percussion Performance

## PRINCIPAL TEACHERS

Charles Wuorinen — composition and theory  
Milton Babbitt — composition and theory  
James Dixon — orchestration and conducting  
Thomas L. Davis — percussion and conducting

## ACADEMIC POSITIONS

2002– Western Illinois University — Professor of Music Composition and Theory  
2001–2002 Bucknell University — Visiting Assistant Professor of Theory and Composition  
2000–2001 Pittsburg State University — Visiting Assistant Professor of Theory and Composition  
1996–1998 Rutgers University — Lecturer (1998–2000); Teaching Assistant (1996–1998)  
1994–1996 University of Iowa — Teaching Assistant

## AWARDS, HONORS, AND RESIDENCIES (selected)

2019 Pulitzer Prize in Music, Finalist  
2019 Artist In Residence: Petrified Forest National Park  
2018 Co-Editor: Perspectives of New Music Volume 56, No. 2 "Charles Wuorinen at 80"  
2017 Artist In Residence: Everglades National Park  
2016 Artist In Residence: Centrum (Port Townsend, WA)  
2016 ISCM World Music Days, finalist  
2013 Artist In Residence: Wupatki National Monument  
2012 Artist In Residence: Grand Canyon National Park  
2011 Aaron Copland Award and Copland House Residency  
2011 American Composers Orchestra Underwood New Music Readings, honorable mention  
2009 Artist In Residence: Petrified Forest National Park  
2002 ASCAP Foundation Rudolf Nissim Award, finalist  
1999 The Pierre Boulez Workshop at Carnegie Hall, participant  
1999 Civic Orchestra of Chicago First Hearing, finalist  
1996 Chicago Symphony Orchestra Young American Composers' Reading Session, finalist

## FESTIVAL AND CONFERENCE PERFORMANCES (selected)

2019 National Flute Association Convention  
2019 SCI Regional Conference (also 2016, 2013, 2011, 2010, 2009, 2005)  
2018 Colorado State University Aries Composers Festival  
2018 Darmstadt Musikinstitut  
2017 Bowling Green State University New Music Festival (also 2016, 2014)  
2017 soundON Festival of Modern Music  
2017 Spontaneous Combustion New Music Festival  
2017 University of Tennessee–Knoxville Contemporary Music Festival  
2016 University of Nebraska–Kearney New Music Festival  
2015 Mise-En Music Festival  
2015 Mizzou International Composers Festival  
2014 Reykjavik (Iceland) Arts Festival

2014 SCI National Conference (also 2013, 2009)  
2012 Aspen Composers Conference (also 2007)  
2011 New Music Festival at University of Alabama—Huntsville  
2009 Florida State University Festival of New Music  
2009 New Music Forum Festival of Contemporary Music (San Francisco)  
2008 NEC Summer Institute for Contemporary Performance Practice  
2006 Percussive Arts Society International Convention (also 2004)  
2005 Colorado College New Music Symposium  
2003 University of Memphis Imagine Festival  
2003 June in Buffalo  
2000 Alfeo Gigli Festival of Composition (Bologna, Italy)  
2000 Wien Modern

#### **AMERICAN PERFORMANCES (selected)**

Cincinnati Conservatory • Eastman School of Music • Interlochen Center for the Arts • The Juilliard School • Mannes Conservatory • New England Conservatory • Oberlin Conservatory • Westminster Choir College • Arizona State University • Baylor University • Black Hills State University • Bowling Green State University • Brandeis University • Brooklyn College • Brown University • Bucknell University • Butler University • California State University—Long Beach • Central Washington University • City University of New York • Columbia University • Connecticut College • DePaul University • Duquesne University • Florida State University • Georgia State University • Idaho State University • Illinois State University • Iowa State University • Ithaca College • Kansas State University • Keene State College • Lawrence University • Louisiana State University • Marshall University • Middlebury College • Mississippi State University • New Mexico State University • Northwestern University • Ohio State University • Pacific Lutheran University • Princeton University • Queens College • Rice University • Rutgers University • Stanford University • Stony Brook University • Temple University • University at Buffalo • University of Alabama • University of Alaska—Fairbanks • University of Arizona • University of Arkansas • University of California—Davis • University of Colorado • University of Delaware • University of Georgia • University of Hartford • University of Illinois • University of Iowa • University of Kentucky • University of Louisville • University of Maryland—Baltimore • University of Memphis • University of Miami • University of Michigan • University of Minnesota • University of Missouri—Kansas City • University of Montana • University of Nebraska • University of Nevada—Las Vegas • University of North Carolina • University of North Texas • University of Oregon • University of South Carolina • University of Tennessee • University of Texas—Austin • University of Virginia • University of Wisconsin • Utah State University • Vassar College • Wake Forest University • Washington University—St. Louis • Western Illinois University • West Virginia University • William Paterson University • Williams College • Clyfford Still Museum • Figge Art Museum • Milwaukee Art Museum • The Stone (NYC)

#### **INTERNATIONAL PERFORMANCES (selected)**

American Academy in Rome • Australian National University • Beijing Central Conservatory • Berlin Hochschule • Bilgi University (Turkey) • Bolivar Conservatory (Venezuela) • Janacek Academy (Czech Rep.) • Buenos Aires Conservatory • Calcutta College (India) • Ionian University (Greece) • Ishavskatedral (Tromsø, Norway) • Freiburg Hochschule • Gesualdo Conservatory (Italy) • Hsinchu National University (Taiwan) • Koln Hochschule • Krakow Academy of Music • Leipzig Hochschule • Lunnevals College (Sweden) • Luxembourg Conservatory • Mahidol University (Thailand) • Monterrey Conservatory • National Museum of Ancient Art (Portugal) • Puerto Rico Conservatory • Queensland Conservatory (Australia) • Reykjavik National Gallery • Rio de Janeiro Federal University • Shenyang Conservatory • Uzbekistan State Conservatory • Talinn Academy of Music (Estonia) • Tel Aviv University • Turin Museum of Modern Art • University of British Columbia • University of Bucharest • University of Leeds • University of Miskolc (Hungary) • University of Strasbourg • University of Valencia

#### **ENSEMBLE PERFORMANCES (selected)**

Quad City Symphony • University of Iowa Symphony • Waterloo—Cedar Falls Symphony • Black Forest Percussion Group • Cadillac Moon Ensemble • Center for New Music • Collide-O-Scope • Due East • Duo Contour • Duo Harpverk • Ensemble Chronophonie • Helix • Hoffmann/Goldstein Duo • Identity Cubed • Iktus • JACK Quartet • Khasma Piano Duo • Maia Quartet • N.E.O. SOUND • San Diego New Music • The Society for Chromatic Art • Talujon • Vox Novus • Zodiac Trio

### **SOLO PERFORMANCES (selected)**

Augustus Arnone, piano • Erik Carlson, violin • Alice K. Dade, flute • Louis Goldstein, piano • Stephen Gosling, piano • Craig Hultgren, cello • Taka Kigawa, piano • Helen Kim, violin • Peter Kolkay, bassoon • Tom Kolor, percussion • Ashlee Mack, piano • John McMurtery, flute • Doug Perkins, percussion • Bill Solomon, percussion • Harvey Sollberger, flute

### **TALKS AND MASTERCLASSES PRESENTED (selected)**

American Academy in Rome • The Aspen Institute • Bowling Green State University • Bucknell University • Butler University • Carleton College • Cincinnati Conservatory • Clyfford Still Museum • Columbia University • Eastman School of Music • Everglades National Park • Grand Canyon National Park • Illinois Wesleyan University • Interlochen Center for the Arts • The Juilliard School • Lawrence University • Northwestern University • Pacific Lutheran University • Rutgers University • University at Buffalo • University of Colorado–Boulder • University of Denver • University of Illinois • University of Miami • University of Minnesota • University of Nebraska–Kearney • University of Tennessee • University of Wisconsin–Milwaukee • University of Wisconsin–Whitewater

### **DISCOGRAPHY (selected)**

*Still*. Ashlee Mack, piano. New World Records: NWR 80802-2. 2018.  
*Time Seems To Pass*. New Muse Piano Duo. Blue Griffin Records: BGR 407. 2017.  
*Leaves from Modern Trees: Chamber Music 1999–2016*. Various artists. Parallax Music Press: PMP 172. 2017.  
*Time Seems To Pass (extended version)*. Khasma Piano Duo. Parallax Music Press: PMP 171. 2017.  
*Plastic Structures* (trio version). The Zodiac Trio: “Dreamtime.” Blue Griffin Records: BGR 391. 2016.  
*Dorsia 2a*. Duo Harpverk: “Offshoots.” Greenhouse Studios. 2014.  
*Out of Frame*. Millikin Percussion Ensemble: “Premieres.” First Step Records: FSR 5012. 2012.  
*Ferocious Alphabets*. Perspectives of New Music Vol. 49/2. PNM/OS CD3. 2012.  
*Transparencies*. SCI CD Series: “Mosaic.” Navona Records: NV 5825. 2010.  
*Oiseau Miró*. Sophia Anastasia: “Musing.” 2002.

### **BIOGRAPHY**

James Romig (b.1971) composes music in response to an increasingly fragmented and accelerated world, creating highly self-referential works that evolve isomorphically and reveal themselves gradually. Endeavoring to reflect the intricacies of the natural world, his compositional paradigms exert influence on both small-scale iteration and large-scale design, obscuring boundaries between form and content. Critics have described his music as “profoundly meditative...haunting” (The Wire), “a complex quilt of sound” (Moline Dispatch), and “rapturous, slow-moving beauty” (San Francisco Chronicle). *Still*, for solo piano, was one of two Finalists for the 2019 Pulitzer Prize in Music. His works have been performed in 49 states and 34 countries by such notables as Talujon, Harpverk, Iktus, JACK, Khasma, Helix, Chronophonie, Altered Sound, Suono Mobile, Cadillac Moon, Due East, Collide-O-Scope, flutist Harvey Sollberger, violinist Erik Carlson, pianists Ashlee Mack and Taka Kigawa, and the Quad City Symphony. Recordings of his music have been released by New World, Navona, Blue Griffin, and Perspectives of New Music. Guest-composer visits include Eastman, Buffalo, Cincinnati, Bowling Green, Illinois, Northwestern, and the American Academy in Rome. Artist residencies include Copland House, Centrum, Everglades, Grand Canyon, and Petrified Forest. He holds degrees from the University of Iowa (BM, MM) and Rutgers University (PhD), where he studied with Charles Wuorinen. Milton Babbitt provided additional mentoring and served on Romig’s PhD dissertation committee. Since 2002, he has been on faculty at Western Illinois University, where he heads the composition area. His music is published exclusively by Parallax Music Press (ASCAP).

## REGISTER OF WORKS

### LARGE ENSEMBLE

*Bridges* (2014) for orchestra  
*Circulus and Invisible Cities* (1992–93) for orchestra  
*Glaciers* (2009) for orchestra  
*Islands That Never Were* (2006) pno and string orch  
*Percussion Concerto* (2010) for perc solo and orch  
*Replicas* (2019) for piano and orchestra  
*Six Pieces* (1996) for string orchestra  
*Small Infinities* (2015) for glockenspiel and strings

### CHAMBER (three or more players)

*Chronophonetic Alphabets* (2007) fl/cl/vln/vcl/mba/pno  
*The Frame Problem* (2003) for percussion trio  
*Moving Pictures in Frames* (2018) for percussion trio  
*Negative Mirrors* (2001) for fl/cl/vln/vcl/vibr/pno  
*Out Of Frame* (2012) for marimba trio  
*Piano Trio* (1997) for violin, cello, and piano  
*Small Worlds* (2006) for fl-cl-vln-vcl-pno  
*Spin* (1999) for flute, violin, cello, and vibr/mba  
*Percussion Quartets: Parallax* (1991);  
*Pantehnikon* (1992); *While the Cat's Away* (1992)  
*Variations* (1999) for string quartet

### DUO

*Angles of Response* (2015) for clarinet and piano  
*Dorsia 2a* (2013) for harp and vibraphone  
*Double 1* (1998) for flute and marimba  
*Double 2* (1998) for violin and marimba  
*Double 3* (2003) for trumpet and vibraphone  
*Double 4* (2004) for flute and piano  
*Double 5* (2007) for trombone and piano  
*Ferocious Alphabets* (2005) for clarinet and violin  
*Islands That Never Were* (2003) for vibraphone/piano  
*Leaves From Modern Trees* (2011) for flute/piano  
*The Line Begins to Blur* (2014) for vibraphone/piano  
*Petrified Spaces* (2019) for alto sax and vibraphone  
*Pynes* (2016) for flute (or clar) and piano (or vibr)  
*Recall Coordinator* (2008) for flute and vibraphone

### PIANO (solo and duo)

*A Single Generous Totality* (2018) for solo piano  
*Allometric Preludes* (2012-13) for solo piano  
*Disposition/Reflection* (2011) for solo piano  
*Gedanke* (1998) for solo piano  
*Islands That Never Were* (2003) for solo piano  
*Piano Sonata* (2004) for solo piano  
*Second Piano Sonata* (2007) for solo piano  
*Plastic Structures* (2012) for solo piano  
*Still* (2016) for solo piano  
*Thread Sketches* (2001) for solo piano  
*Time Seems to Pass* (2012/13) for two pianos  
*Transparencies* (2004) for solo piano  
*Variations* (1999) for piano, four hands

### SOLO

*A Slightly Evil Machine* (2005) for percussion  
*Block* (1996) for percussion  
*Glaciers–G* (2010) for glockenspiel  
*Oiseau Miró* (2001) for flute  
*Onomatopieces* (2017) for percussion  
*Palindrogram* (2018) for flute  
*Paper-knife* (1998) for glockenspiel  
*Sonnet 1* (1999) for violin  
*Sonnet 2* (1999) for flute  
*Sonnet 3* (2001) for clarinet  
*Sonnet 4* (2002) for marimba  
*Sonnet 5* (2003) for cello  
*Sonnet 6* (2003) for bassoon  
*Sonnet 7* (2005) for steel drums  
*Vibraphone Sonata* (1997)  
*Second Vibraphone Sonata* (1999)

## REVIEWS AND TESTIMONIALS

*... a hypnotic solo piano work ... whose striking harmonic implications and subtly dramatic effects distill music to its barest essences — citation from the 2019 Pulitzer Prize in Music*

*... rapturous ... sparse, slow-moving beauty. To appreciate its graceful allure takes no more than ears and patience. — San Francisco Chronicle*

*... one thinks of a giant mobile, or the constellations of the night sky, their stars glittering in a profoundly dark background ... a vast space, both broad and deep ... lovely and uncompromising, a rare trick to pull off." — Fanfare*

*... profoundly meditative ... haunting. — The Wire*

*... a mesmerizing trance ... a complex quilt of sound. — Moline Dispatch (Moline, Illinois)*

*[An] instant departure from the expected ... musically appealing and thought-provoking ... [a] Zen-like musical state. — River Cities Reader (Davenport, Iowa)*

*... the musical equivalent of fractal geometry ... like a Japanese stone garden. — Classical New Jersey*

*... prevaillingly gentle and gesturally supple ... complex interaction that yields a sonorous sheen of resulting harmonies. — Sequenza 21*

*... a distant place of quiet rapture. — The Baltimore Sun*

*Romig has a flair for creating arresting gestures and musical continuities that both fascinate and please. I regard him as one of the most talented emerging composers at this time. — Robert Morris*

*He is a very gifted composer whose work shows continual evolution, and I expect he will continue to make a significant contribution to the world of serious music. — Charles Wuorinen*

*Each stage of [the dissertation's] structure, from the analytically derived "premises," to the analytically motivated "speculative" extensions, to the realization, the instantiations in concrete compositions, is thoughtfully and thoroughly realized.... [Romig] has succeeded in conflating ideas and techniques into a coherent construal.... I suspect—and hope—that this exceptional thesis will be in demand within the knowing musical community, for there is no other comparable document which presents understandingly such a range of musical thought, both in and about music, in "theory," application, and extension.*

*— Milton Babbitt (review of Ph.D. dissertation.)*